

**MUSIC -THE DRAMA.**

**MADAME SCHILLER'S CONCERT.**

Madame Madame Schiller, who purposes soon to start her own orchestra on a concert tour, gave the first of two capturing pianoforte recitals in Chickering Hall yesterday afternoon. A concert announced by the lady earlier in the season had to be cancelled owing to circumstances of an afflicting character, and her many friends have had few opportunities since to hear her playing. Yesterday she appeared under most favourable auspices. Her playing was unusually brilliant, especially in scale passages, and her reading of Beethoven's "Appassionata Sonata" and some extracts from Schumann's "Kreisleriana" showed much more fervor than usual. The one defect in the list was that of a piece which she called "The Girl," named, namely, Madame Schiller's unfortunate habit of forcing the tone of the instrument until it ceases to be music and becomes noise. In her program she introduced three pieces which were the grandmasterpieces of Liszt, Chopin, Mendelssohn and Brahms, the last entitled "Aveugle" by Saint-Saens which Mr. Hoffman parodied early in the season with orchestral accompaniment at one of Mr. Van der Stucken's concerts.

Madame Schiller may be heard again next Tuesday afternoon, when she will play a varied and interesting list of pieces, including, we are told, Liszt, Chopin, Mendelssohn and Brahms.

**MADAME PATTS SEASON.**

It is doubtful if there ever was a short season of entertainment in New York that yielded so much money as the present season of the Patti. This season which will close with a performance of "Marta" this afternoon. The six representations will surely bring to Mr. Abbey \$68,000, and the receipts are likely to reach \$70,000. It is expected that the attendance at this afternoon will be larger than it was on last Wednesday evening, when more money was taken in than on any other evening. Mr. Abbey, it is said, confidently expects to receive \$100,000 for the season. The figures for the preceding performances are said to be somewhat like these: "Lavinia," \$10,050; "Semiramide," \$11,200; "The Pirates of Penzance," \$10,000; "Carmen," \$13,150; "Lulu," \$12,100.

**MARY ANDERSON.**  
A dramatic career more than common importance will occupy Mary Anderson to-night. Miss Mary Anderson, born at Nottingham, intends to signalize Shakespeare's birthday by producing his great comedy of "The Winter's Tale." Miss Anderson made a stage version of this piece for her own use when she was in this country last year, and she will now enact both *Hermione* and *Perdita*, for the first time in her life. This eminent actress began a provincial tour on April 11 at Birmingham, where she acted for one week to crowded houses. On April 12 she sailed for London, where she will be again engaged at Nottingham. Miss Anderson will visit in succession Manchester, Newcastle, Bradford, Liverpool, Glasgow, and Edinburgh. At Liverpool she will give a revival of Milne's comedy of "Fazio," and will play *Bianca*. Her present tour is to last seven weeks, closing on May 24. If Miss Anderson's tour is successful, she will not be here again for some time. She will be confirmed in her purpose to open the London season with this piece at the Lyceum Theatre in the fall. She has not yet been engaged since the success of Charles Keen.

**"LA BELLE HELENE" AT THE THIAIA.**  
The announcement of a performance of what is in the opinion of many the best opera-bouffe ever written and composed, "La Belle Heleine," with two such favorites in the German colony as Herr Emil Thomas and Fri. Betty Danhofer as *Calchus* and *Heleine*, was sufficient to fill the Thiaia last night in every nook and corner. Throughout the performance of this charming piece appreciation was shown by the frequent applause which accompanied the rendering of each number. Herr Thomas gave an exceedingly artistic rendering of *Calchus*. The humor was rich and unctuous without descending into buffoonery. That the lowly *Calchus* was the only one of Frank's company, which, nevertheless, seemed to afford keen delight to the audience, Fri. Danhofer was a sprightly *Heleine*, and Herr Schurz, such a admirable *Philo*, that the *Calchus* and *Heleine* were well pleased, and the opera sufficiently well.

The performance will be repeated this evening and Monday night.

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*SOCIETY OF AMERICAN ARTISTS.*

NINTH EXHIBITION.

The ninth exhibition of the Society of American Artists, which was opened yesterday at Vandell's Gallery, Fifth-ave. and Nineteenth-st., contains a considerable amount of clever painting and several pictures of real substance, whose worth would be better recognized if the collection had been smaller and more

judiciously arranged. There was an air of incompleteness about the opening, due partly to the work still in progress upon the entrance and also to the confusion within the gallery, the presence of several studies of a kind befitting a League exhibition, and to the neglect to provide any place for the sculpture which had been unmoored from the floor of the stage. The exhibition hall is somewhat narrow in proportion to its height and length but the new gallery will doubtless be found useful. It is certainly a cheerful place in comparison with the Academy galleries, although the proportions are much inferior to those of the south room at the Academy.

The exhibition contains 148 oils, water colors, and examples of sculpture. In quantity and in

the amount of serious work it falls far below the exhibitions which the society held previous to 1884, but although there are several examples of the pretensions display of "technique" which characterized the exhibition of that year, the present collection shows more sanity. This year as last it has been found impossible to secure enough "important" pictures for an exhibition, and it has been necessary to include many odd things, such as, chairs, cradles, some water

which are nothing more than studies, both water colors and at least one large painting which was rejected at the Academy. On the other hand, there are not many pictures which are not redeemed by some passages of good painting. The criterion has been technical facility, although not always ability, and the cleverness of much of the work is entertaining, although not always in the way that the artist would

choose. There is a great deal of dexterous juggling with brush and colors, and if there is a frequent lack of significance and individual force as well, it is interesting nevertheless to be admitted to the studios and see the manufacture of the "stunning" bits and fine

But there is work of a different stamp in this exhibition, and although our notice at this time must be brief, it would be unjust not to mention certain examples. Among the portraits a department well repre-

presented is Mr. Wyatt Eaton's "Portrait of Mrs. R. W. G." which is in a master's manner, a superb piece of painting, full of dignity and repose. It is refreshing and restful to turn to a portrait like this, in which, rich as the costume is pictorially, humanity is not sacrificed to costume, after such noisy painting of "the three kings and the shepherds" as seen in

each, and at feathers, shoes and gloves is sold in Mr. Beckwith's sacrifice of his subject to her clothes. Mr. K. B. Brandegee fulfils the promise of earlier work in a portrait, simple in treatment, honestly painted, unpretentious and admirable in expression. There is a good pastel head by M. Rajon, and among several time-worn and much-travelled pictures by Mr. Latargo is "A Girl Reading," a charming piece of color. Mr.

E. C. Tarbell suffers from the memory of Mr. Sargent's painting of a girl in black holding a rose, but although his work lacks substance and force, it shows considerable delicacy and a feeling for harmony. Mr. W. M. ...

Chase has contributed five pictures of which three are portraits, No. 28 a brilliant, audacious color scheme, No. 30 a portrait of a girl in white in the Whistlerian vein, No. 31 a low-toned study of a young lady in walking dress, a picture rich in color, spiritedly painted. Mr. Bunker exhibits a large portrait in gray tones in which both coloring and expression suggest

Mr. Thayer's manner, although the resemblance is very likely accidental here and in Mr. Dewing's portrait. In both the sitters seem to be in a melancholy mood, and in Mr. Rice's well-painted portrait of cost time study the subject seems braced to bear the ordeal as bravely as possible. There seems to be a

great deal of unhappiness among the sitters in this collection. Other portraits, those by Miss Emmet, Miss Reed, Miss Hinds and Messrs. Weir, Eakins, Cox and De Meza, must be passed over for the present.

At the end of the gallery opposite the entrance is a large picture by Mr. Kenyon Cox, "Painting and Rector," one of the subject, originally designed with

possibly some assistance from Titian for the "Blessed Damozel." The work is uneven, but an earnest effort to treat a subject of this high order is not to be held lightly. The figure of "Painting," a "Venetian Blonde," shows uncommonly strong results in pose, drawing and even in color. This is not only excellent

workmanship, but the figure has much nobility. But the companion figure is most unfortunate, an unbecoming creature distinguished only by excess of brawn, the gesture awkward and disturbing, the face verging on the ridiculous. Mr. Cox also exhibits a "Bacchante," another subject taken from his illustrative work, and similar to his "White Rose," although there is an im-

improvement in coloring. Everything about this picture tends to confirm our opinion that it is the most brutally sensual painting seen for a long time in a New-York exhibition. If this is "art for art's sake" it is time to draw the line. The propriety of painting the nude form is not questioned by rational people.

but the manner of this picture is another matter. An entirely different manner is shown in Mr. Thayer's "Woman and Swan," the face and bust painted with much beauty and delicacy, the lower torso injured by impure color and turbid shadows on either side, the background muddy and neither real nor happily conventionalized, the swan hard as if carved from plaster.

Mr. Thayer's subtle feeling for a certain range of coloring is shown in passages here and in his flower piece. Mr. Dewing's "Tobit and the Angel" is neither decorative nor is it the means of "bearing a message." The angel with her extraordinary expression and tremendous wings, which can by no possi-

ridiculous. There are hints of good action in the other figures, but the picture counts for little in the final result, although the artist's purpose may have been most laudable. Mr. Gaul's "On the Skirmish Line" and Mr. Trege's "Bringing up the Battery" stand for the military subjects of the exhibition, the latter well

studied and strongly palated, a gain in color and action over last year's picture, although burnt sienna is still conspicuous. There are other figure pieces of interest, Mr. Eaton's "the Reader," Mr. Decker's "Amateur Cook," Mr. Brush's "Aztec Sculptor," Mr. Millet's "Pomplian Slave," Mr. Baer's excellent "De-

Among the landscapes there is Mr. Tryon's "Night-fall," an admirable winter scene with good distance, Mr. Palmer's "Early Snow," an excellent effect of dis-